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ART NOTES.

There is a movement started in New York City toward the establishment of a National Art Club. A circular has been issued, signed by artists of the first rank — John La Farge, J. Q. A. Ward, the sculptor, and Alden Weir — calling for a meeting of "those interested in art affairs." It appears that its mission is much like the Chicago Art Association's, except that its range is national rather than local. Are we copied so soon?



The exhibition of works of Chicago artists, on account of the success it had met with, was continued for two more weeks, closing on March 13, instead of February 27, as first announced. As the Society of Western Artists closed on March 14, a good opportunity was given for studying the two exhibitions together. Never before has there been such a collection of local and Western art, and the galleries usually taken by the big annual fall and spring shows of American art were filled with interesting and characteristic work of our Western painters and sculptors.



The new opera comique of Paris is being decorated by master hands. M. Benjamin-Constant has commenced the ceiling of the auditorium which already promises to be a brilliant success. Unbroken by chandelier or any obstruction, thirty-five feet in diameter and illuminated by lights around its border, it offers a splendid field for a great design. The two stairways are in the able charge of Flameng and Luc-Olivier Merson. It is probably the most elaborate series of decorations undertaken in Paris since the famous work of Baudry and others in the Grand Opera House.



The *Criterion*, of New York, has some snappy art notes. Speaking of M. Chartran, the French portraitist now in that city, whose canvases have been lately exhibited at Knœdler's, David Forbes says: "Chartran is a Bonnat without genius. . . . But M. Chartran has absolutely no moral penetration. He is a fashionable painter—it is the best one can say of him and the worst." Of New York art he writes: "There is entirely too much 'Avenue de Villiers' in it. Too much snobbishness of thought and hypocrisy of form. Too much powder puff and pink tea."



The sale of the W. H. Fuller collection in New York brings to light the fact that the famous "Blue Boy," by Sir Thomas Gainsborough, was

owned in this country. As it was held at \$50,000 as an upset price and with no bidders, it remains with the present possessors. James W. Ellsworth, of this city, purchased for \$22,000 the famous painting, "Cows in the Pasture," by Troyon.



The sale of the magnificent collection of ceramics brought together by the late editor of the *New York Sun*, Charles A. Dana, with seven paintings, realized a total sum of \$194,824. One small vase of rarest rose color brought \$5,000, which seems an extravagant sum.



Mr. F. C. Peyraud, who recently left Chicago for New York, is now settled in a studio there, sharing it with Mr. Arthur Feudel, who was also once counted with the Chicago artists. Both of these artists were charter members of the Cosmopolitan Art Club.



Among the individual exhibitions during the month of March were pictures of Indians by Mrs. Cornelia Cassidy-Davis at Moulton's Art Gallery; works in oil and other media, by Miss B. Ostertag, at Anderson's, and water colors by Miss Bertha Sanders, lately returned from Europe, at Thurber's.



The annual exhibition of the Chicago Architectural Club will be held in the south wing of the Institute, from March 23 to April 15. Although somewhat technical in its character, it is always very interesting and well worth careful study. The April number of *BRUSH AND PENCIL* will be something of an architectural number and will have an interesting article on the exhibition, fully illustrated. There will also be an article on the architectural classes of the Art Institute by one of the faculty.



The lectures by Mr. James William Pattison on the antiquities, metals, textiles and other objects in the collection of the Art Institute, are held every Monday afternoon, the last being given on March 14. The course on the history of art in reference to paintings by Mr. Charles Francis Browne will be given every Friday afternoon at four o'clock, beginning on March 18. They are fully illustrated by the stereopticon and by paintings in the permanent and transient exhibitions in the galleries. All lectures at the Institute are open to members and students, an entrance fee being charged to others.